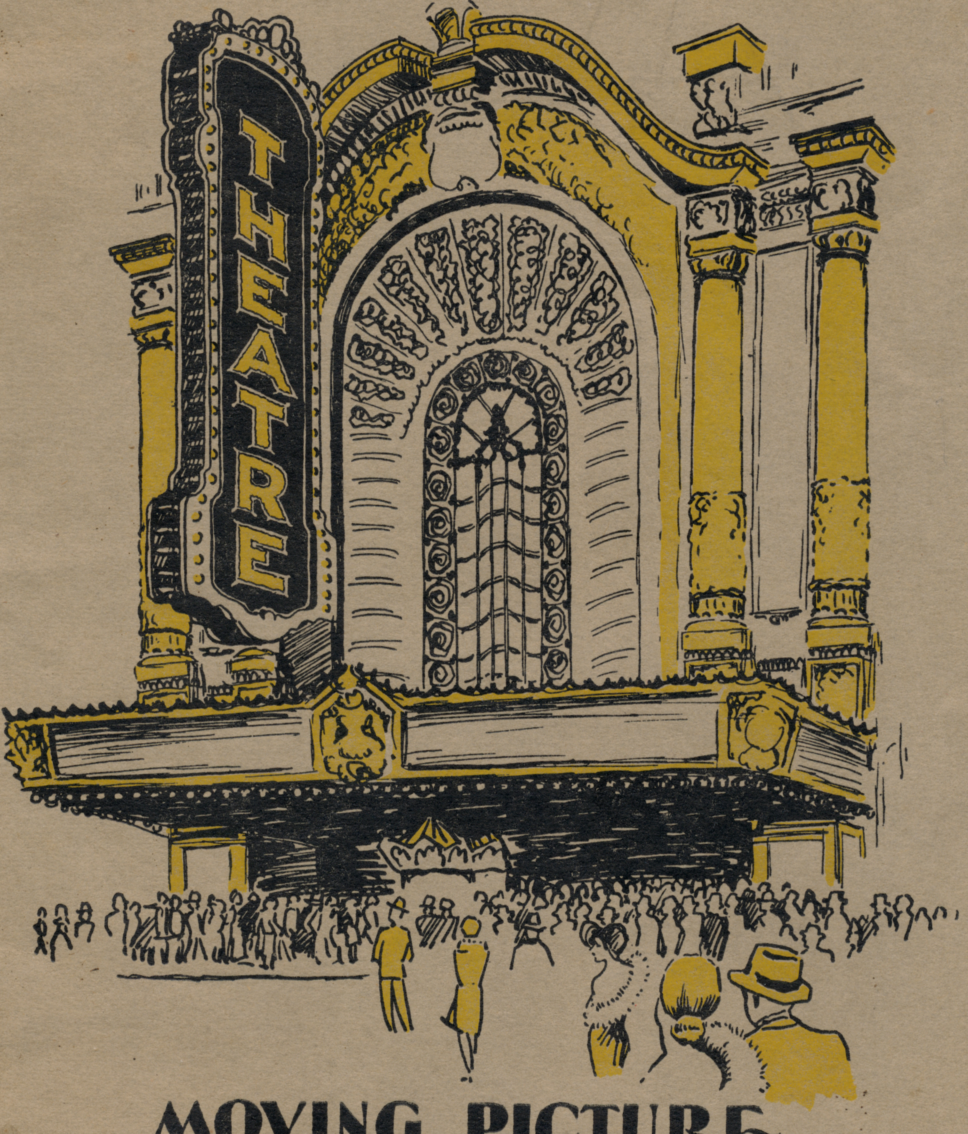
MODERN THEATRE
BUSINESS TRAINING



MOVING PICTURE
THEATRE MANAGERS
INSTITUTE INC.

MOVING PICTURE THEATRE MANAGERS INSTITUTE, INC.

The Business School of the Theatre

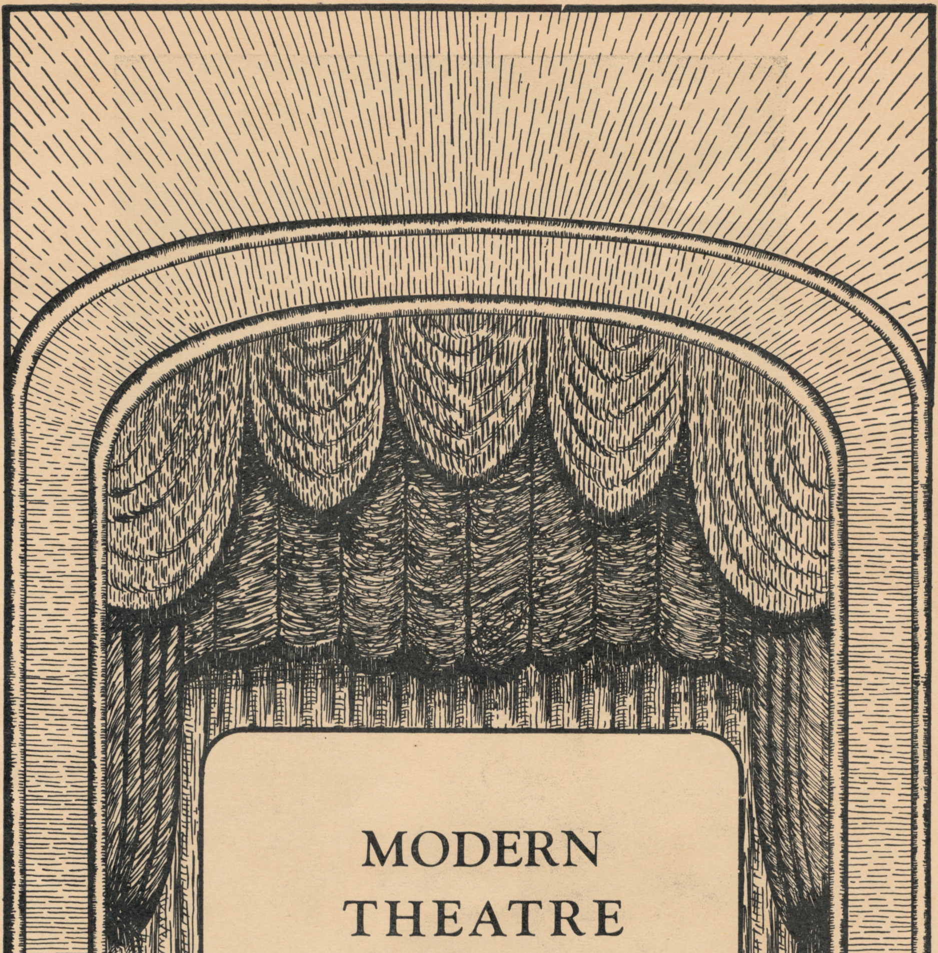
ELMIRA, NEW YORK

Established in 1927

APPROVED
AS A HOME STUDY SCHOOL
UNDER THE LAWS OF THE
STATE OF NEW YORK

A PRACTICAL METHOD OF HOME-STUDY TRAINING IN THE MOTION PICTURE THEATRE BUSINESS

PRINTED IN U. S. A.—SEVENTH EDITION—COPYRIGHTED



MODERN THEATRE BUSINESS TRAINING

Scanned and Donated to Archive.org from the Collection of Darren Nemeth 2026

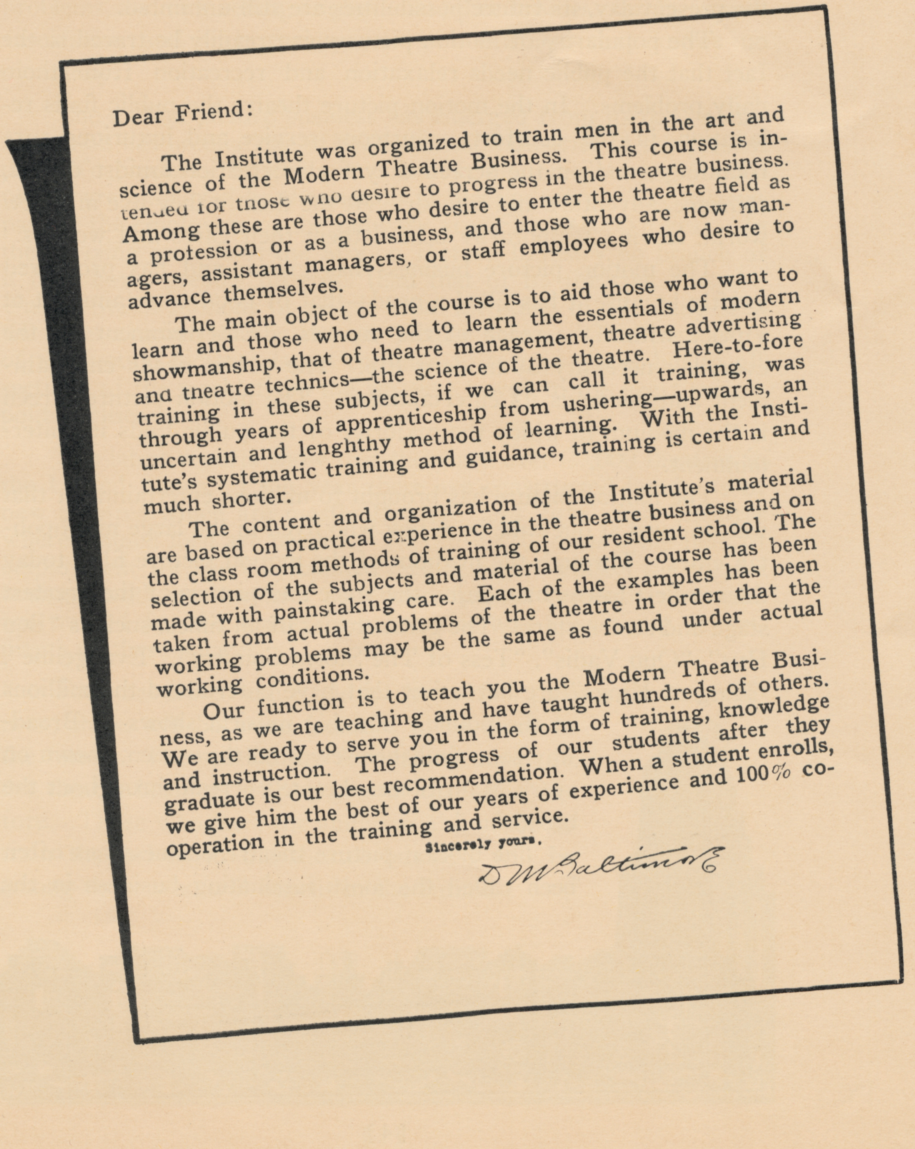
D. M. BALTIMORE

The Director and Founder of the Moving
Picture Theatre Managers Institute, Inc.
Member of the Society of Motion Picture Engineers

Mr. Baltimore, who is recognized as an authority on all matters pertaining to theatre business, is the originator of Home Study training in Theatre Management. His experience in the theatre business dates back to 1908, as manager and owner of many theatres. Always devoting his time to advancement, research and educational work in the theatre arts and the theatre business, he saw the need for training men in a systematic manner. This prompted him to organize the Institute as an educational institution.

Since the Institute's formation it has grown steadily. Today, the Institute has students all over the United States and Canada and in many of the foreign countries. This progress is due to Mr. Baltimore's guiding hand and his ability to place his practical theatre knowledge into an educational medium, and also to the Motion Picture Theatre Industry's need for trained men.

A Message From Our President



Dear Friend:

The Institute was organized to train men in the art and science of the Modern Theatre Business. This course is intended for those who desire to progress in the theatre business. Among these are those who desire to enter the theatre field as a profession or as a business, and those who are now managers, assistant managers, or staff employees who desire to advance themselves.

The main object of the course is to aid those who want to learn and those who need to learn the essentials of modern showmanship, that of theatre management, theatre advertising and theatre technics—the science of the theatre. Here-to-fore training in these subjects, if we can call it training, was through years of apprenticeship from ushering—upwards, an uncertain and lenghthy method of learning. With the Institute's systematic training and guidance, training is certain and much shorter.

The content and organization of the Institute's material are based on practical experience in the theatre business and on the class room methods of training of our resident school. The selection of the subjects and material of the course has been made with painstaking care. Each of the examples has been taken from actual problems of the theatre in order that the working problems may be the same as found under actual working conditions.

Our function is to teach you the Modern Theatre Business, as we are teaching and have taught hundreds of others. We are ready to serve you in the form of training, knowledge and instruction. The progress of our students after they graduate is our best recommendation. When a student enrolls, we give him the best of our years of experience and 100% co-operation in the training and service.

Sincerely yours,

D M Baltimore

The Motion Picture Business

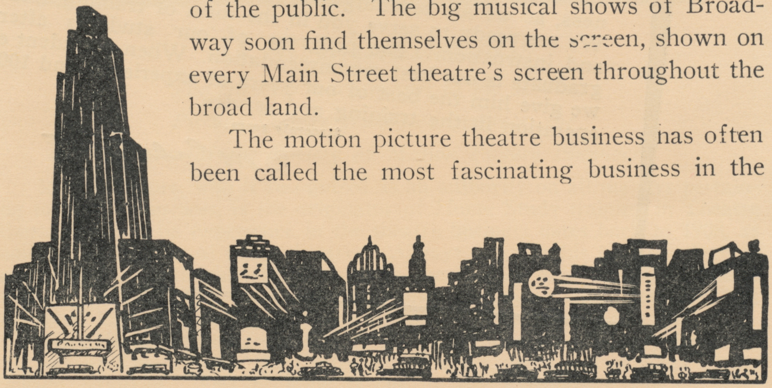
IN thirty years, the motion picture has advanced from a crude toy to a marvelous screen art and drama of today. Yet the motion picture is still in its growing stages. While it has just progressed from its silent picture to the remarkable sound picture of the present day, its future possibilities are still unlimited.

The popularity of motion pictures can readily be traced to the fact that the public needs relaxation and recreation from their daily problems. In the motion picture theatre the public finds relaxation in the comforts, courteous service and luxurious surroundings, and on the screen they find recreation amidst drama, romance, adventure and comedy. At the theatre they live in a new world, leaving temporarily behind them their cares and worries.

The motion picture business has grown and has prospered swiftly because it has filled a need—that of good entertainment at a price within the reach of the masses. Entertainment is the everyday necessity of modern life. The public needs entertainment and demands its entertainment. The motion picture screen is the medium in which the majority of the public finds its entertainment.

The motion picture has brought to millions entertainment that was enjoyed at one time by a few who lived in the large metropolitan cities. Through the medium of the motion picture film, today the smallest towns may enjoy the voice and picture of the greatest stage and screen stars. The great stories of all times, such as "Ben Hur", "Quo Vadis", "Tess of The Storm Country", "Evangeline", "King of Kings" are but a few that have entertained the millions of the public. The big musical shows of Broadway soon find themselves on the screen, shown on every Main Street theatre's screen throughout the broad land.

The motion picture theatre business has often been called the most fascinating business in the

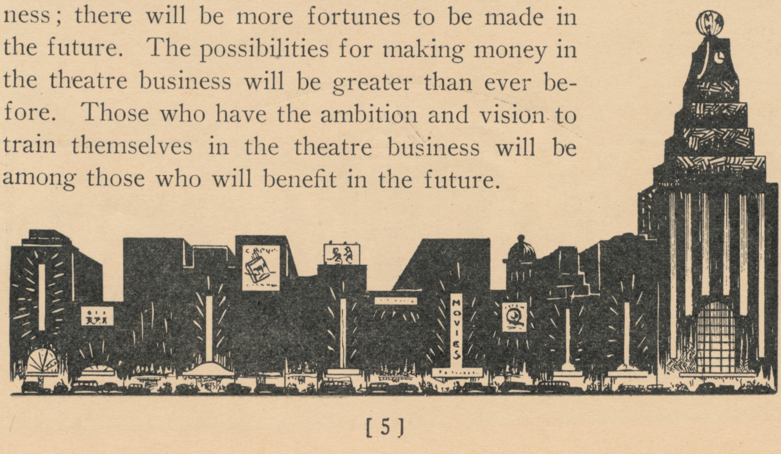


world today. That statement is a fact; it is the most fascinating business. It is a business that does not sell the same ware every day. It is a business in which you are dealing with the likes and desires of the public. You are selling drama, romance, adventure, comedy and so on. The picture of today will not be the picture of tomorrow. Every change of program brings new interests, new problems, and new selling angles. No other business can have such fascination and such variety. It is a business that knows no monotony.

The motion picture business has emerged from its days of infancy and has become one of the foremost industries of the present day. To produce, distribute, and exhibit motion pictures, 235,000 people are employed by the motion picture industry. The salaries paid to the employees of the industry are $550,000,000 a year. In the amazing growth of the Motion Picture Industry no branch of it has shown greater progress than that of its theatres. In the United States millions of people from all walks of life daily seek the entertainment of the motion picture screen. The popularity of the motion pictures is not confined to certain places but to all sections of the world from the smallest towns to the great metropolitan cities.

The latest reports show that there are over 20,000 theatres in the United States. Each year there are constructed hundreds of new theatres which are mostly DeLuxe and first class theatres where trained men are needed. This in itself forms a big field of employment for specially trained theatre men. Today, the theatre business with its beautiful and finer theatres demands men who are trained for the management, service and advertising departments of these palaces.

Fortunes have been made in the motion picture theatre business; there will be more fortunes to be made in the future. The possibilities for making money in the theatre business will be greater than ever before. Those who have the ambition and vision to train themselves in the theatre business will be among those who will benefit in the future.



Training For The Theatre Business

TRAINING for the theatre business in the past was a long rocky road. Those who formerly desired to learn the theatre business had no means of securing systematic knowledge. To secure this theatre knowledge, it was necessary to start as an usher and continue for years in such capacity. It required long personal experience, and could only be secured in haphazard method, piecemeal, little here and there.

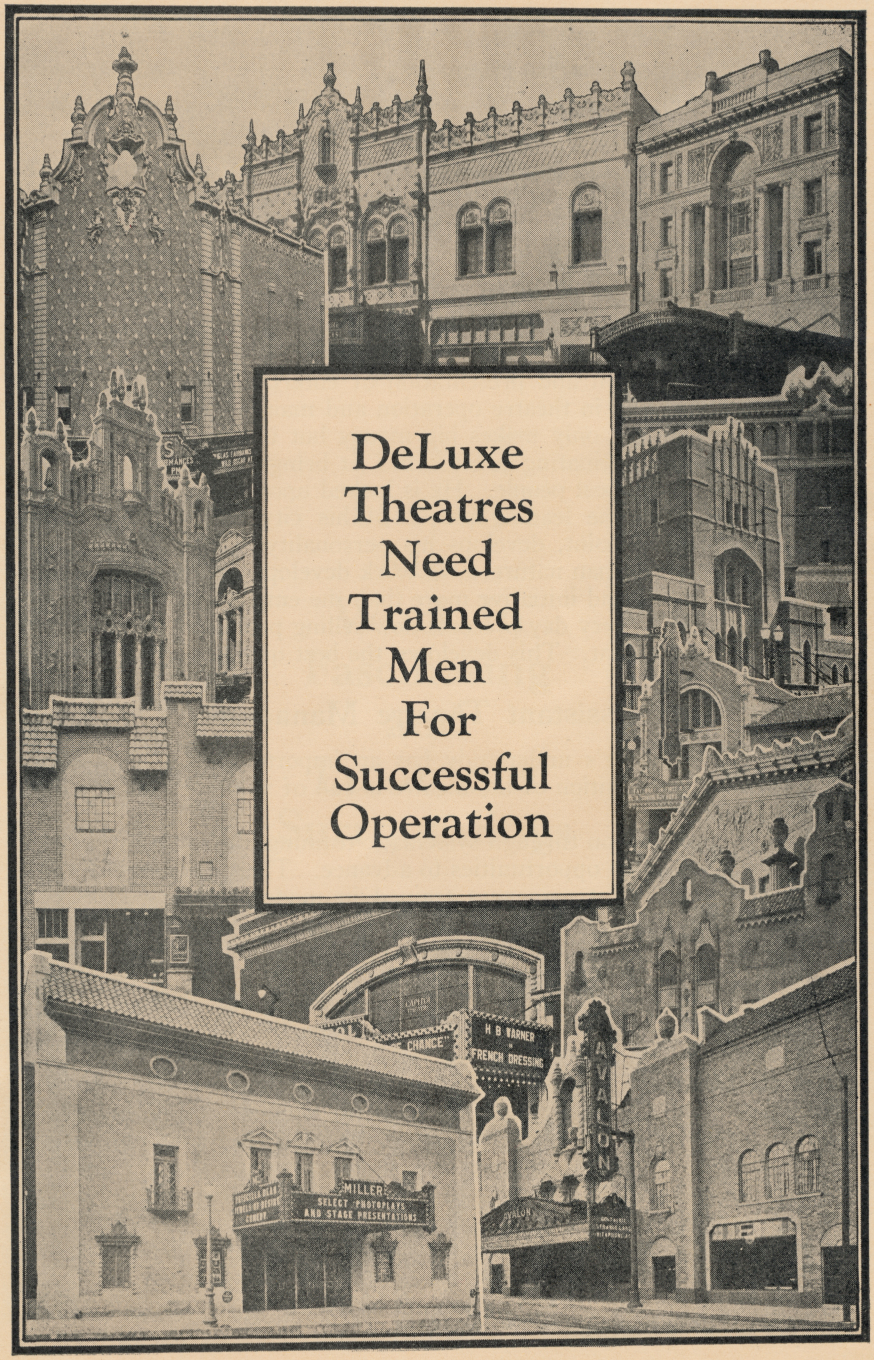
This lack of systematic training has been overcome by the organization of the Moving Picture Theatre Managers Institute, Inc. The faculty of the Institute has made a thorough study of means and methods for training and teaching men in the theatre business, and besides their many years of practical experience, have made a compilation of data and information for prospective theatre managers, assistant managers, house managers and advertising men as a profession, and for those who desire to enter the moving picture theatre field as a business.

The Institute has so arranged the instruction that the information for which the former student of the moving picture theatre had to grope and grasp is now systematically taught.

The Institute paves the way for the student, with information that is complete. He is given the knowledge and experience by practical theatre men. What was heretofore the inner working secrets of the theatre is now an open book for those who wish to step over the long hard period of learning as it was in the past. For this reason the Institute's trained men have a greater opportunity for winning success in the Motion Picture Theatre field at present than ever before.

Trained men know how to bring crowds to the box-office!

DeLuxe Theatres Need Trained Men For Successful Operation


H. B. WARNER
FRENCH DRESSING
AVALON
MILLER
SELECT PHOTOPLAYS AND STAGE PRESENTATIONS

Possibilities For Trained Theatre Men

THE Motion Picture Theatre field offers large possibilities for men trained in the management and operation of theatres, with excellent opportunity for a good profession and financial return.

Managing a moving picture theatre of today is a highly desirable profession. The field requires men who have been specially trained in the profession of modern theatre management, theatre advertising and theatre technics.

Theatre Managers

The theatre business requires the services of trained managers in the development and presentation of entertainment, the selling of entertainment, in theatre operation and maintenance. The theatre manager not only makes big money but is engaged in an interesting and fascinating profession. It brings him every day in contact with the best people. He is looked upon with respect. He associates with the leading people of his city. His association widens his viewpoint, develops his personality, and increases his knowledge of human nature. No work developes personality, will, self-confidence, and initiative more than the employment in theatre management. Every day presents new selling problems. The work never gets stagnant. This developes the best qualities in any man.

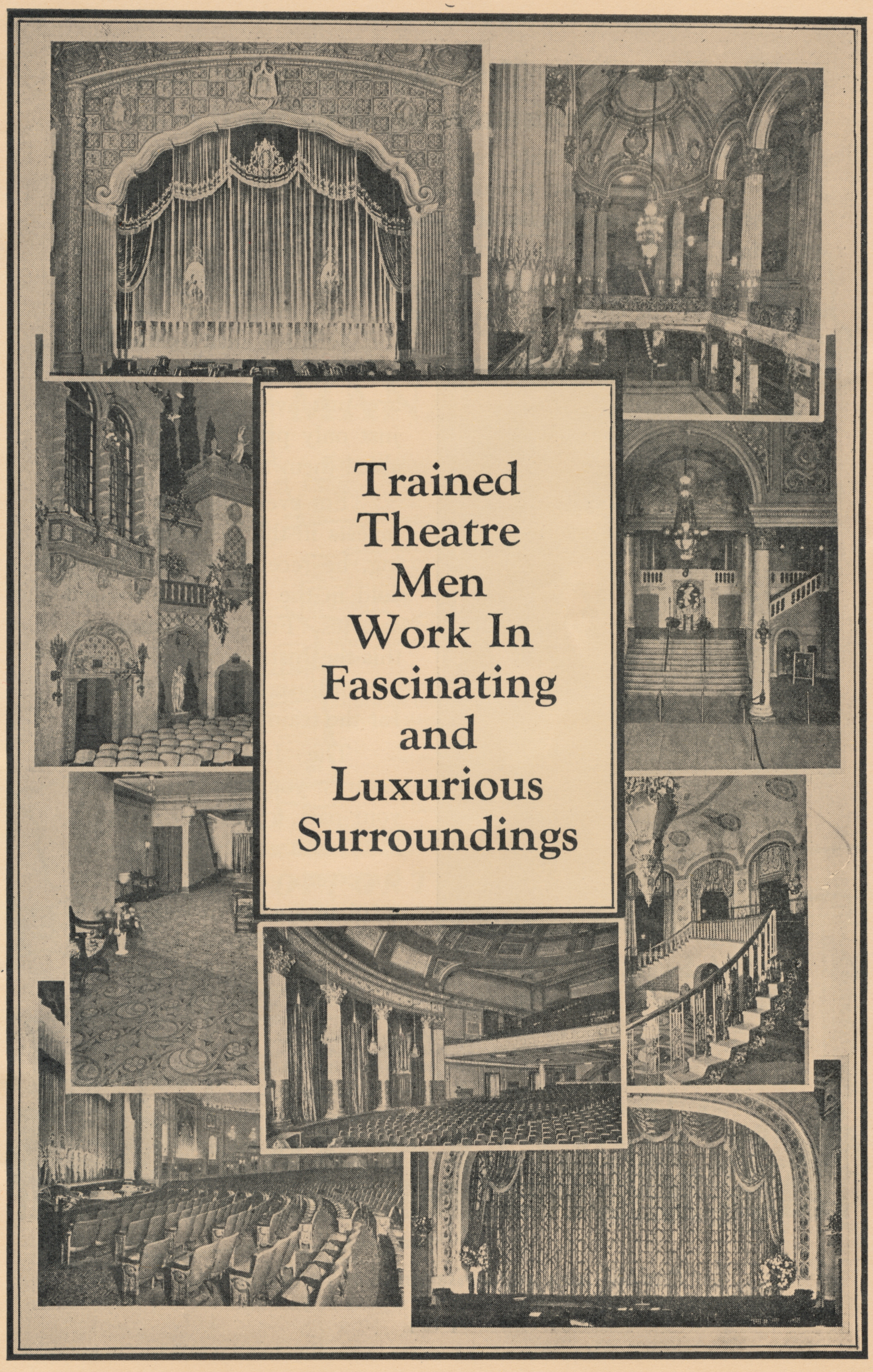
Assistant Theatre Managers

The manager's understudy has an important position in the theatre. This position of the theatre is full of variety, novelty and interest.

By preparation through systematic training, the assistant manager has excellent opportunities to advance. There is always a demand for assistant managers trained in modern theatre service, theatre maintenance, and theatre advertising.

Theatre Ownership

The money-making possibilities for one trained in the theatre business are unlimited. Theatre ownership offers the greatest financial return. Theatres can be leased or purchased. The field is wide and varied. Cities and their suburban sections and the smaller towns offer good possibilities for building new theatres. Building up run-down theatres with modern showmanship is another excellent possibility. Hundreds and hundreds of present day owners who have started in very minor positions in the theatre, have gradually worked up to owners of big successful theatres. The opportunities are as great if not greater today than ever before.



Trained Theatre Men Work In Fascinating and Luxurious Surroundings

The Institute's Training Increases Incomes By Increasing Ability

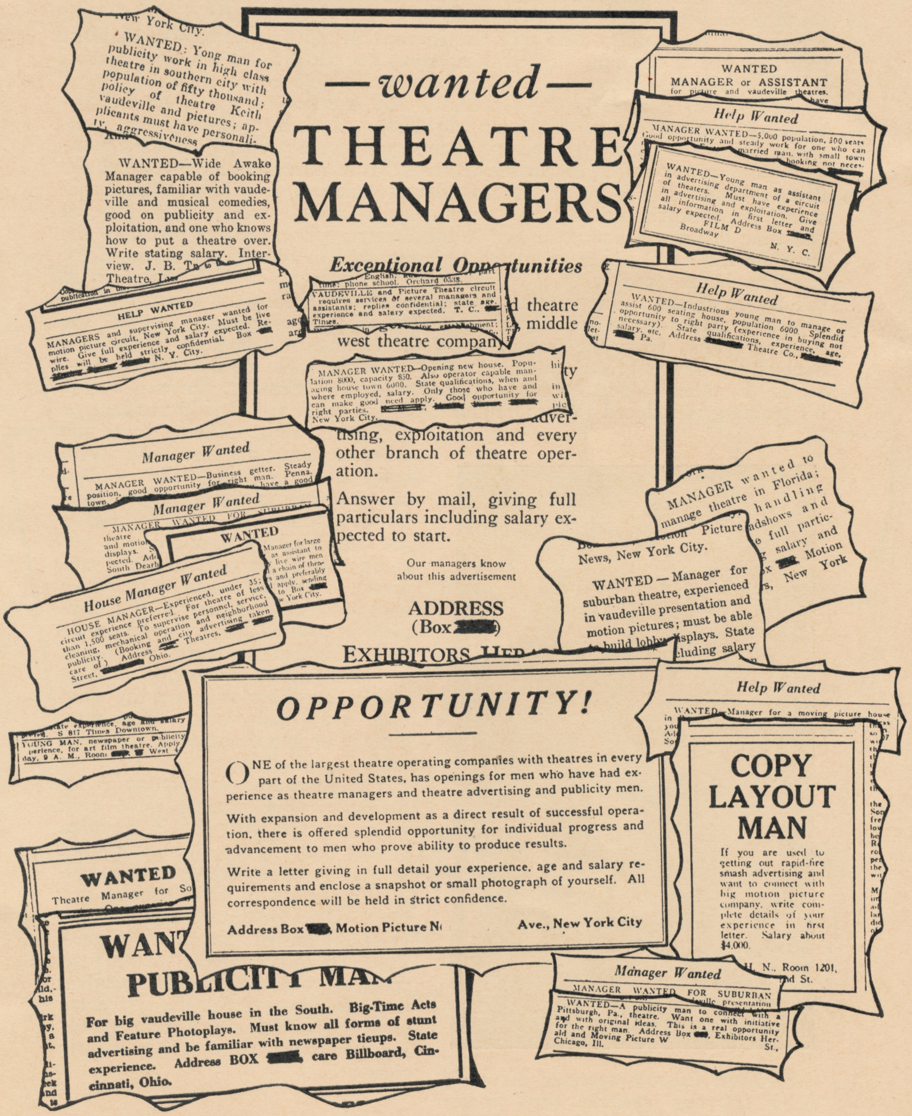
THE Institute is daily receiving letters from students telling of the important promotions and salary increases, and expressing satisfaction with the progress made because of their studies. Often students report promotions at the completion of even only half of the course. These students because of their foresight enjoy the comforts, conveniences, and pleasures of life from the increased salaries that they now receive. These students are just average people—it is just only preparation that enabled them to succeed.

For every dollar a student invests in the Institute's training, he receives it back many fold in the form of increased salaries. For such reasons as this the Institute's students are so enthusiastic and grateful for the training they receive.

The Institute's training assures you, if you will do your part, a permanent investment with absolute safety and large returns. It is an investment in yourself, because it is education—something that you will have available throughout your life. It is an investment that will pay ever increasing dividends.

Trained men supervise musical entertainment!

The following advertisements were clipped at random from motion picture trade publications



New York City.

WANTED: Yong man for publicity work in high class theatre in southern city with population of fifty thousand; policy of theatre Keith vaudeville and pictures; applicants must have personality, aggressiveness

WANTED—Wide Awake Manager capable of booking pictures, familiar with vaudeville and musical comedies, good on publicity and exploitation, and one who knows how to put a theatre over. Write stating salary. Interview. J. B. T
Theatre, L

HELP WANTED

MANAGERS and supervising manager wanted for motion picture circuit, New York City. Must be live wire. Give full experience and salary expected. Box [redacted] Replies will be held strictly confidential. [redacted] [redacted] N. Y. City.
[redacted]

—*wanted*—

THEATRE MANAGERS

Exceptional Opportunities

English,
time; phone school. Orchard 0538.

VAUDEVILLE and Picture Theatre circuit requires services of several managers and assistants; replies confidential; state age, experience and salary expected. T. C., [redacted] Times.

d theatre
, middle
west theatre company

MANAGER WANTED—Opening new house. Population 8000, capacity 850. Also operator capable managing house town 6000. State qualifications, when and where employed, salary. Only those who have and can make good need apply. Good opportunity for right parties. [redacted], [redacted] [redacted] [redacted]
New York City.

adver-
tising, exploitation and every other branch of theatre operation.

Answer by mail, giving full particulars including salary expected to start.

Our managers know
about this advertisement

ADDRESS
(Box [redacted])

EXHIBITORS HE

WANTED
MANAGER or ASSISTANT
for picture and vaudeville theatres.
have

Help Wanted

MANAGER WANTED—5,000 population, 500 seats
Good opportunity and steady work for one who can
married man, with small town
booking not neces-
[redacted]

WANTED—Young man as assistant in advertising department of a circuit of theaters. Must have experience in advertising and exploitation. Give all information in first letter and salary expected. Address Box [redacted]
FILM D
Broadway
N. Y. C.

Help Wanted

WANTED—Industrious young man to manage or assist 600 seating house, population 6000. Splendid opportunity to right party (experience in buying not necessary). State qualifications, experience, age, salary, etc. Address [redacted] Theatre Co., [redacted]
[redacted] Pa.

Manager Wanted

MANAGER WANTED—Business getter. Steady position, good opportunity for right man. Penna. town, have a good

Manager Wanted

MANAGER WANTED FOR SUBURBAN
theatre
and motion
displays.
pected. Add
South Dearb

WANTED

Manager for large
as assistant to
live wire men
a chain of thea-
and preferably
apply, sending
to Box [redacted]
York City.

House Manager Wanted

HOUSE MANAGER—Experienced, under 35; circuit experience preferred. For theatre of less than 1,500 seats. To supervise personnel, service, cleaning, mechanical operation and neighborhood publicity. (Booking and city advertising taken care of.) Address [redacted] Theatres, [redacted]
Street, [redacted] Ohio.

MANAGER wanted to manage theatre in Florida;
handling
adshows and
full partic-
salary and
x [redacted] Motion
s, New York

News, New York City.

WANTED — Manager for suburban theatre, experienced in vaudeville presentation and motion pictures; must be able to build lobby displays. State
cluding salary

state experience, age and salary
S 817 Times Downtown.

YOUNG MAN, newspaper or publicity
perience, for art film theatre. Apply
day, 9 A. M., Room [redacted] [redacted] West 4

OPPORTUNITY!

ONE of the largest theatre operating companies with theatres in every part of the United States, has openings for men who have had experience as theatre managers and theatre advertising and publicity men.

With expansion and development as a direct result of successful operation, there is offered splendid opportunity for individual progress and advancement to men who prove ability to produce results.

Write a letter giving in full detail your experience, age and salary requirements and enclose a snapshot or small photograph of yourself. All correspondence will be held in strict confidence.

Address Box [redacted], Motion Picture N **Ave., New York City**

Help Wanted

WANTED—Manager for a moving picture house

COPY LAYOUT MAN

If you are used to getting out rapid-fire smash advertising and want to connect with big motion picture company, write complete details of your experience in first letter. Salary about $4,000.

H. N., Room 1201,
nd St.

WANTED
Theatre Manager for So

WANT
PUBLICITY MAN

For big vaudeville house in the South. Big-Time Acts and Feature Photoplays. Must know all forms of stunt advertising and be familiar with newspaper tieups. State experience. Address BOX [redacted], care Billboard, Cincinnati, Ohio.

Manager Wanted

MANAGER WANTED FOR SUBURBAN
deville presentation

WANTED—A publicity man to connect with a Pittsburgh, Pa., theatre. Want one with initiative and with original ideas. This is a real opportunity for the right man. Address Box [redacted], Exhibitors Herald and Moving Picture W
Chicago, Ill.
St.,

Home Study

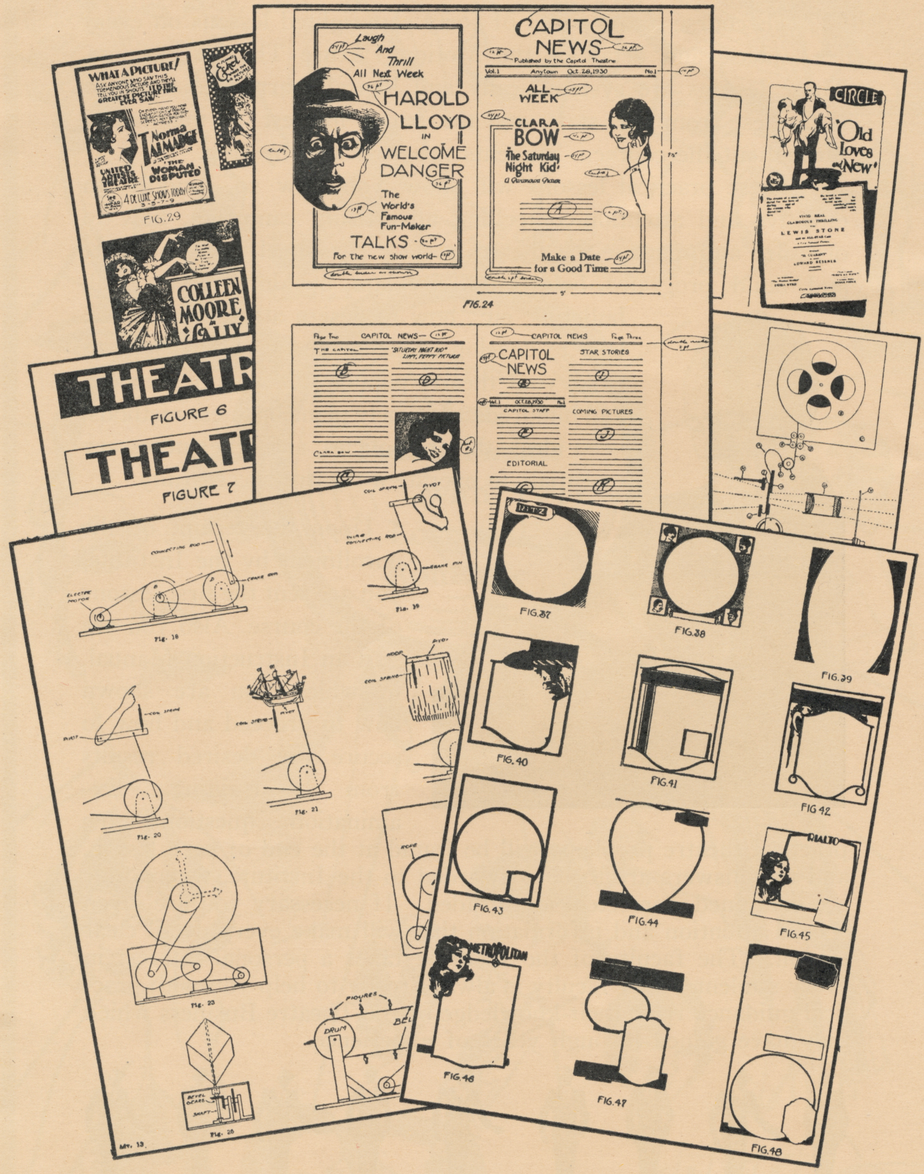
THE home-study method of training is recognized as a new science of teaching and is considered the greatest educational movement of recent times. Seventy-three leading colleges and universities have added home-study courses. The United States Government has adopted the home-study method of training in much of its educational program in the Army and Navy.

Often due to prejudice and misconception there are those who do not think it can be done or do not believe in it, yet there are thousands of men throughout the country who owe the foundation of their success to the fact that they had at one time studied home-study courses. Since the organization of the Institute's home-study division, there have been received scores of success letters gratefully acknowledging the benefits of the Institute's instruction. These letters are from all classes of theatre men,—from managers connected with large theatre chains, who were perhaps assistant managers and minor employees in the theatres, from men who have entered the theatre business, who report successful undertakings, from men who report doing better work and earning larger salaries, and from men who were at one time in very minor positions of the theatre, who give due credit to the Institute for having been promoted to higher and more responsible positions.

The home-study method of instruction differs from the class-room in one major respect. In the class-room, the student hears the instructor lecture and makes notes accordingly, whereas in the home-study method, the student studies from the printed word the lecture or instruction. In the home-study training, the student studies at home. He retains his employment. In other words, he earns while he learns. Further, the expense of his training is reduced to a minimum. Tuition costs are high in resident or college training. Living costs and other expenses are also high. With home-study training the student can progress as rapidly as his ability and time will permit. He is not held back by slow students nor is he rushed by over-anxious students. All the lesson text books and instruction material are supplied in printed form. Some people find it difficult to learn as quickly by hearing as by seeing. Most people remember more readily what they read than what they hear. This is an important point in home-study instruction.

The Institute's instruction is individual. The student is in very close contact with the instructors. If any point is not clear or cannot be readily absorbed, special individual attention is given to the student. The Institute's students receive unlimited consultation privilege on all subjects within the scope of the course. The student keeps in contact with the instructor until the meaning and understanding of every point are perfectly clear.

Abraham Lincoln received his carly "book learning entirely thru home-study, walking miles to borrow books.


CAPITOL NEWS
Published by the Capitol Theatre
Vol.1 Anytown Oct. 28,1930 No.1
Laugh And Thrill All Next Week
HAROLD LLOYD IN WELCOME DANGER
The World's Famous Fun-Maker TALKS
For the new show world
ALL WEEK
CLARA BOW
The Saturday Night Kid
Make a Date for a Good Time
FIG.24
WHAT A PICTURE!
Norma Talmadge
THE WOMAN DISPUTED
FIG.29
COLLEEN MOORE
CIRCLE
Old Loves and New
LEWIS STONE
THEATR
FIGURE 6
THEATR
FIGURE 7
STAR STORIES
COMING PICTURES
EDITORIAL
FIG.37
FIG.38
FIG.39
FIG.40
FIG.41
FIG 42
FIG.43
FIG.44
RIALTO
FIG.45
METROPOLITAN
FIG.46
FIG.47
FIG.48
ELECTRIC MOTOR
CONNECTING ROD
CRANK PIN
COIL SPRING
PIVOT
ROPE
DRUM
FIGURES
BEVEL GEARS
SHAFT

Typical Page from the Lessons of the Course

Method of Instruction

THE course is composed of forty copyrighted lessons on every phase and detail of the Motion Picture Theatre business. These lessons are systematically and logically arranged. There is interest from the start, and the same interest is maintained throughout the course. Students progress step by step.

These practical lessons will show you how to conduct an effective and attention-compelling advertising campaign, how to organize and manage the theatre service personnel, how to create and build programs, broadsides, circulars, booklets, direct mail, bulletins, etc., how to design attractive lobbies, how to develop efficiency and economy, how to make your theatre popular and a money maker, and hundreds of timely plans, business methods, keen ideas, theatre policies, and other necessary essentials to operate a theatre successfully.

Upon the receipt of the enrollment by the Institute, you are sent the first lessons of the course. Also you are sent an Instruction Manual, in which you are shown how to proceed and how to secure the desired results from the training. Examination questions on practical theatre problems will be found at the end of each lesson, and the answers are to be forwarded to the Institute, where they are examined, corrected, and graded. If necessary you are given special attention and information that will make every detail clear to you. The faculty of the Institute takes a personal interest in every student. Our faculty is always ready to help you with practical guidance from their knowledge of the Theatre Business which they have gained through years of experience.

Trained men understand the value of service and courtesy!

Scanned and Donated to Archive.org from the Collection of Darren Nemeth 2026

Trained Men Present Pictures with Love and Romance

PROOF

From Students That The Institute's Training Pays

I have recommended my assistant manager to take your course. I am sure your course will help as it has helped me to succeed. Your training has done wonders for me.

E. B.—Wisconsin.

* * *

In the short time that I have been a student, I have learned more about the theatre business from your wonderful course than I could have learned by merely waiting years to pick it up at the theatre.

F. W. H.—New York.

* * *

I have been in the theatre business for fifteen years and find the course has helped me beyond words.

H. B. C.—Nebraska.

* * *

I have learned more about the motion picture theatre business since I have enrolled than in all the years of my theatre experience. This is the most complete course in Theatre Management on the market today.

A. M. W.—Nevada.

* * *

I have been in the moving picture business for eighteen years in various capacities as doorman, usher, projectionist, manager and owner. You will wonder why I have at this time taken an interest in your course of Theatre Management. However, that is easily explained, when I say that in this fast moving business, no one connected with it can have too much information at his finger tips.

I have recently built a new theatre and have put many ideas I received from the Institute into force with favorable results.

It is my opinion that every manager should avail himself of the opportunity of your course as he will find that there is still something to learn.

M. C. M.—Canada.

Allow me to tell you how proud I am of the diploma and how satisfied I am for having studied your course. I certainly appreciate the training and knowledge I have gained from it. Please accept my sincerest gratification and appreciation for your kind instruction and helpful criticism.

E. F.—Pennsylvania.

* * *

Your course is of tremendous value to me.

O. B. G.—California.

* * *

I could not have received a better training anywhere than I did from your course. I would not take twice as much as I paid for the course. The lessons are well made up and contain all the thorough knowledge one wants, to be a well-trained theatre manager.

L. J. B.—Nebraska.

* * *

I wish to acknowledge the thoroughness of your course, and the practical ease with which the lessons can be studied.

W. F.—Missouri.

* * *

I am glad that I had the opportunity to take up your course in Theatre Management. I am in the theatre advertising department now and have been in all departments of a theatre for at least a short time. I can readily say that your course of training managers for their professions is indeed necessary and a great help to obtaining theatre success.

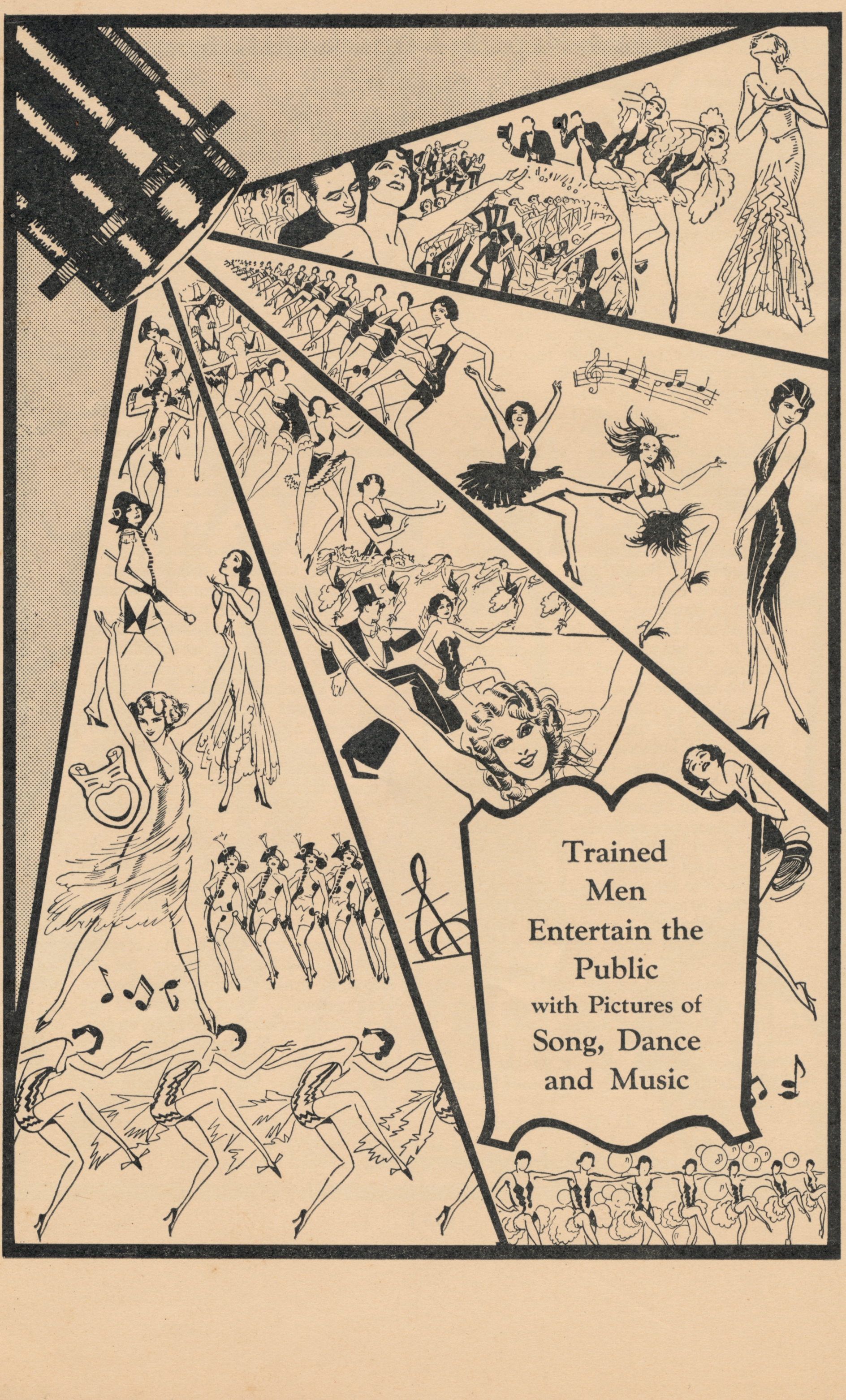
B. C. M.—California.

* * *

The lessons of the course are clear, practical and easily learned.

P. R.—Oregon.

The original of all letters shown are on file at the Institute


Trained Men Entertain the Public with Pictures of Song, Dance and Music

It's Proof That Counts

Here's Proof Positive

Theatre Management as studied under your capable direction, will prove most valuable to the novice entering the theatrical field. To men experienced in theatre work the various subjects as presented by your Institute, will give them the necessary finishing touches, which are essential in keeping step with the march of progress. Any man who is ambitious to hold the responsible positions in the Motion Picture Industry, will find the merits of your course unlimited.

J. M. D.—Penna..

* * *

After completing your course in Theatre Management, I have found the course to be very thorough; covering as it does all departments and their function relative to the exhibition of motion pictures.

About eight years ago, I started in this business—ushering. Today, after the Institute's training, there isn't a place in the theatre, I couldn't step in and fill.

To anyone who desires to learn the theatre business, such course as given by the Institute is indispensable; because it takes years to learn by experience, and what's more, there are very, very few men willing to teach anyone else the technique or methods. Most managers are prone to guard their abilities with jealousy.

For the experienced manager the course brings new ideas, starts one thinking about bettering his ability, and reviews much that is a good "tempering." There is one thing this business needs—more "Business Showmen," trained to put over their shows, the house and staff, program and personality, and only through such a course as the Institute's, can they become such showmen.

L. W.—Missouri.

* * *

I have found my study in connection with this course most valuable and interesting. The course is so well prepared that it is easily studied, and is so thorough that regardless of the phase of theatre work it fits you for it. The instruction and guidance I have received from you and your associates cannot be equaled in efficiency nor practicability. It would have taken years of hard work and practice to gain the knowledge that I have acquired through your course.

Having discovered the merits of the course, I desire to recommend to the young men and women interested in theatre work, this splendid course offered by the Moving Picture Managers Institute.

C. L.—Penna.

* * *

Words or dollars cannot express the great value of this course in modern up-to-the-minute showmanship, and theatre management. There is nothing missed or overlooked in training an ambitious person in this line of work.

Your strict and untiring attention towards your students prove to be a perfect aid to make the student successful. Thanking you for your kind attention in the past, I know I can expect it in the future.

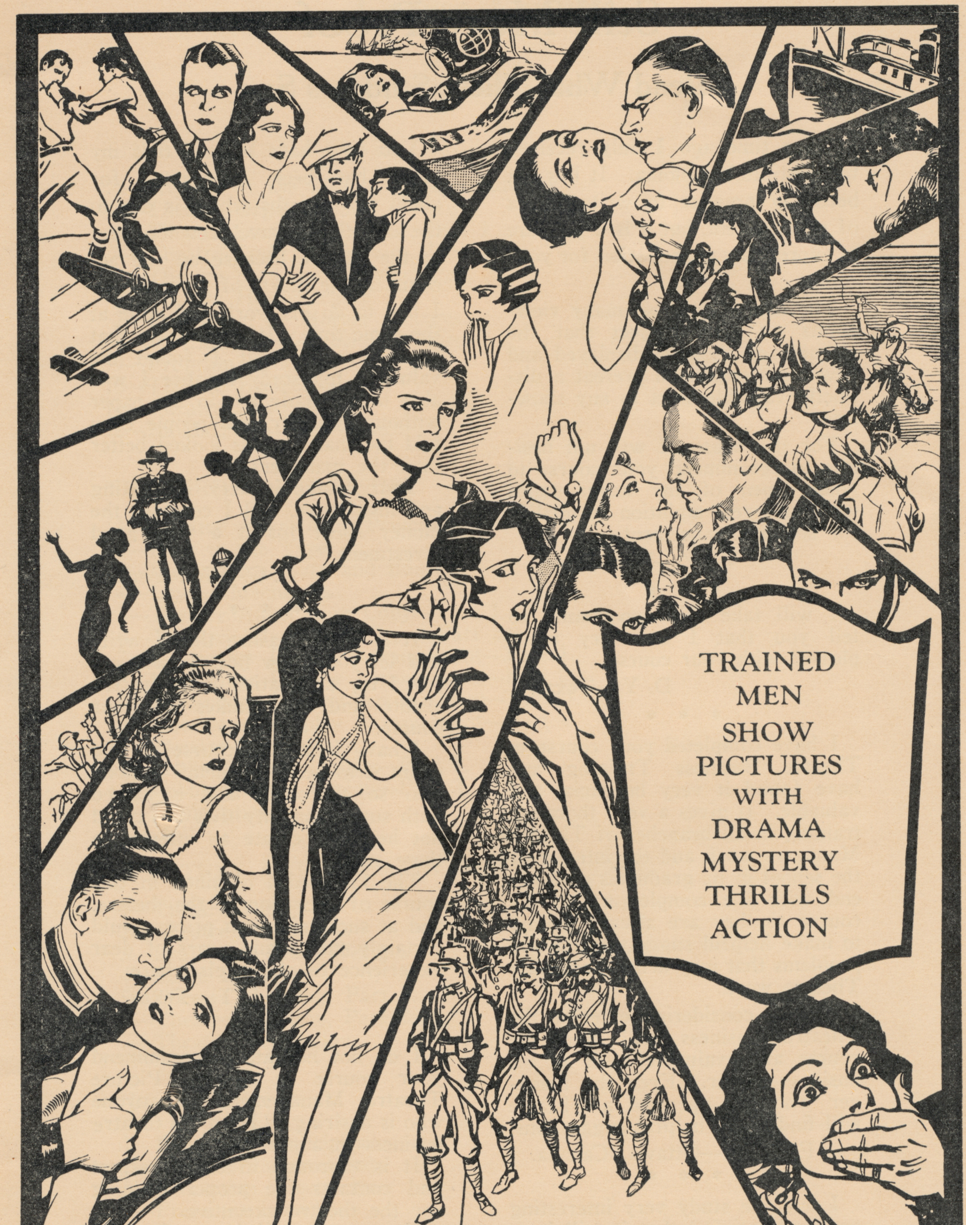
F. B. H.—New York.

* * *

After completing your course in Theatre Business Training, I wish to express my gratitude. It is indeed an honor to be a student of your institution.

The time and effort I have spent on your course has given me an excellent understanding of Theatre Management. Your method of instruction is clear and easily understood. It would have taken years of hard work and practice to gain the knowledge that I have acquired through your course. Anyone interested in the Theatre Business will find your course covers all phases of Showmanship.

Z. J. W.—Illinois.


TRAINED
MEN
SHOW
PICTURES
WITH
DRAMA
MYSTERY
THRILLS
ACTION

Still More Proof

Read What These Students Say

Some time ago I duly received the Institute's diploma. It has not been my practice to write letters of endorsement, but it is a pleasure to express my appreciation for your course.

The course gives so many viewpoints on each subject that the richness of thought displayed and new ideas expressed present a distinctly valuable asset to any showman.

For this reason I will not hesitate to recommend your course to young men of my acquaintance who have real ambition to qualify for sound advancement.

W. Z.—New Jersey.

* * *

I will take this opportunity to tell you that I am very much pleased with your course.

D. Y.—Texas.

* * *

I have completed your course in Theatre Business Training and have found it very beneficial and valuable. It gives a very thorough training in all branches of Theatre Managers work and the interest of the school in its graduates does not end with the completion of the course as they are always willing to make helpful suggestions in any problems that may arise concerning Theatre work.

Anyone considering entering the Theatre business will find the course an invaluable asset in his business career. Even the manager who has operated a Theatre will find many helpful suggestions.

F. G. R.—Ottawa, Canada.

* * *

I find the study very interesting and feel satisfied that it will be a big benefit to me.

G. O. J.—Colorado.

You may have noticed that my study has been interrupted for about two months which is due to the fact that I have been too busy at the theatre because on the account of the illness of the manager I had to do his work and mine at the same time. It was during that time however, that I found the value of my study because I was able to put daily ads in the paper without difficulty and people even told me that my ads looked better than the managers.

Your course is very interesting and instructive, and I consider the money spent for it a very good investment.

O. G.—New York.

* * *

It is with pleasure that I write and let you know how I have enjoyed my association with the Institute and the studies of your course.

I have found the course all you claim it to be. Each detail is gone into so thorougly and explained with such simplicity that one could not help but create an interest in these studies.

The knowledge obtained in this course of operation of the theatre, and at such minimum price, would certainly take many years of dear experience to obtain elsewhere.

A. J. T.—Texas.

* * *

I do not hesitate to recommend your course in Motion Picture Theatre Management to anyone who is desiring to learn the theatre business in a practical way.

It is thorough in every respect and contains the proper training for the theatre executive.

Your course of instruction has my heartiest endorsement.

E. M.—New York.

Course Outline

FORTY LESSONS

THEATRE MANAGEMENT

1—History of the Motion Picture Industry.
2—Theatre Organization.
3—Theatre Staff and Service, Part 1.
4—Theatre Staff and Service, Part 2.
5—Theatre Staff and Service, Part 3.
6—Theatre Housekeeping.
7—Production of Motion Pictures.
8—Distribution of Motion Pictures.
9—Program Building.
10—Theatre Bookkeeping.
11—Theatre Law.
12—Building Matinee Business.

THEATRE ADVERTISING

1—Theatre Advertising Principles.
2—How to use Type.
3—Illustrations, Cuts, and Borders.
4—Layout Mechanics.
5—Theatre Advertising Copy—Part 1.
6—Theatre Advertising Copy—Part 2.
7—Newspaper Display Arrangement—Part 1.
8—Newspaper Display Arrangement—Part 2.
9—Newspaper Display Arrangement—Part 3.
10—Newspaper Display Arrangement—Part 4.
11—Theatre Programs.
12—Lobby Display Design—Part 1.
13—Lobby Display Design—Part 2.
14—Exploitation.

THEATRES AND THEATRE MAINTENANCE.

1—Theatre Design.
2—Theatre Regulation.
3—Projection Room Design.
4—Stage Design.
5—Theatre Lighting, Part 1.
6—Theatre Lighting, Part 2.
7—Theatre Ventilation.

PROJECTION

1—Projection Principles.
2—Projector Mechanisms.
3—Projection Electricity.
4—Projector Lenses.
5—Projector Arc Lamps.
6—Arc Lamp Control.
7—Sound Pictures.

The Lessons of the Course

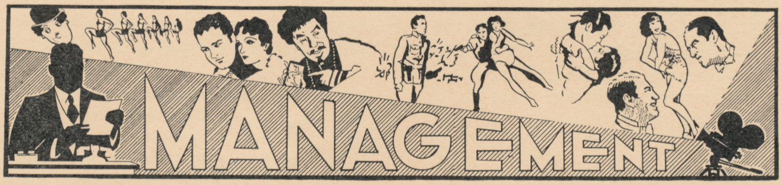
THE course is composed of forty lessons, which are unquestionably the most modern, complete, and authoritative presentation of theatre business instruction ever gathered and organized into a training medium.

The tremendous amount of research, consultation, and investigation for the development of the course required many years of untiring endeavor by the Institute's faculty. The immensity of the task was truly enormous. The records of the Institute's students have shown that the efforts have proved of enormous value.

In these lessons, you will find only principles that have been tested and tried as successful. These lessons are full of money-making ideas, methods and policies, that have made many a theatre man a huge success.

Description of Subjects

The following brief description of the subjects which the Institute offers will give you an idea of the wide scope, thoroughness, and comprehensiveness of the course. In the preparation of the course no effort or expense has been spared. The sole aim has been to arrange the subjects so that they will be of a practical and beneficial nature to the student. There are forty lessons in the course, presented in a clear, simple, easily understood language. The course is in four broad divisions of the theatre business, that of Theatre Management, Theatre Advertising, Theatres and Theatre Maintenance, and Projection.



The division of Theatre Management is composed of twelve lessons on theatre organization and theatre operation, the buying, development and presentation of screen entertainment, and the handling of the theatre personnel. This complete and thorough training in every phase of modern Theatre Management equips you for the executive duties for all classes of theatres. The descriptions of the subjects on Theatre Management are as follows:

HISTORY OF THE MOTION PICTURE INDUSTRY—In the opening lesson you will study the past activities of the theatre business. This lesson will give you a broad understanding of the past and present as a background for the instruction that is to follow.

THEATRE ORGANIZATION—In this lesson you will study how to organize a theatre, from a moderate-sized theatre to a large DeLuxe theatre. Also in this lesson you are given a preliminary survey of the problems and principles of each of the departments of a modern theatre. You are shown how to systematically and efficiently organize the entertainment, service, advertising and management departments of the theatre. The principles that are necessary to the success of the theatre are studied.

THEATRE STAFF AND SERVICE PART 1—This lesson shows you how to organize, select, train, direct and supervise the personnel of the theatre service department. Among the subjects are: How to handle patrons; how to make and use theatre service manuals; and how to train the staff in theatre courtesy and service. The instructions and rules are given in clear and concise form, and are adaptable to theatres of all sizes. You are also given the detailed information for building up a strong and loyal service personnel. Included in this lesson are the duties and training of the theatre's cashier, doorman, and footman.

THEATRE STAFF AND SERVICE PART 2—This lesson provides you with a complete knowledge of the training and duties of the head of the service department and the ushering staff. The different charts, reports, and forms used in the theatre's service department are illustrated in this lesson.

THEATRE STAFF AND SERVICE PART 3—In this lesson you are given full instruction in how to organize and handle theatre fire drills; the check-room and the lost and found departments are discussed in detail. You are also shown how to train the service staff in Military Theatre Service. You are shown how to organize and handle a staff meeting and how to publish a staff bulletin.

THEATRE HOUSEKEEPING—This lesson is devoted to the Housekeeping department of the theatre. You are shown: how to organize the cleaning and maintenance departments of the theatre; the duties of the superintendent, janitor, housekeeper, porters and cleaners; theatre cleaning suggestions. Dozens of plans and suggestions are given to maintain the theatre building, equipment and machinery.

PRODUCTION—In this subject you are given a comprehensive manager's understanding of how pictures are produced from the raw product to the finished negative. Among the subjects are: Producers and their product; types of features; Program pictures; Special pictures and Big Special pictures; classification of pictures; story material; technical men; screen stars and their classifications; etc., etc.

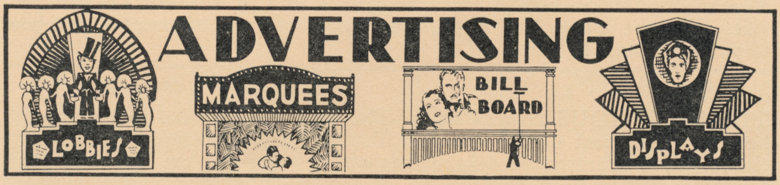
DISTRIBUTION—In distribution you are shown how motion pictures are rented. A complete analysis of the renting of pictures is made. Among the subjects are: Distribution organization; exchange centers; classification of exchanges; exchange branch organization; exchange sales department; determining the national sales quota; film salesmen; buying pictures; analysis of buying factors; runs; contract; analysis of the contract; exchange service; booking, inspection, shipping and accounting departments.

PROGRAM BUILDING—Because Program Building is so important in the success of the show, you are given a complete training in this valuable subject. The purpose of this lesson is to develop your ability to arrange and schedule screen, stage and musical entertainment, so that the program will be presented in an entertaining and interesting manner and at the same time carry a proper balance. Among the subjects are: Standard programs; types of programs; program lengths; program balance; theatre program schedules and making schedules. Also in this lesson, instruction is given on theatre policies, policy classifications of theatres and methods of booking pictures.

THEATRE BOOKKEEPING—In this valuable lesson you will be given complete instruction through the application of the fundamental principles of Theatre Bookkeeping. The subjects are: Daily box-office statements; weekly reports; weekly statements; film rental, film transportation, stage entertainment expenses; payrolls; advertising expenses; miscellaneous expenses, supplies, repairs and renewals; insurance; depreciation; petty cash accounts; etc., etc.

THEATRE LAW—This lesson discusses the legal questions that come up in the every day problems of managing a theatre. Some of the many subjects are: Licensing theatres; public health, safety and morality laws; regulation of theatre operation; admission prices; admission tickets; ejection; injury of patrons; employees, etc., etc.

BUILDING MATINEE BUSINESS—This lesson shows you how to increase box-office receipts by means of special matinee stunts. It contains scores of practical suggestions for securing additional business.



Theatre Advertising, as taught by the M. P. T. M. I. is comprised of the subjects of Newspaper Advertising, Theatre Programs, Lobby Display Design and Exploitation. These intensely practical and fascinating lessons cover all phases of theatre publicity. Advertising is a very important branch of the theatre business. The success of many theatres has been traced to well directed and arranged advertising by a trained theatre advertising man. The advertising division of the course is divided into fourteen interesting, instructive and well illustrated lessons. The descriptions of the subjects are as follows:

THEATRE ADVERTISING PRINCIPLES—The fundamentals of theatre advertising are studied in this lesson. This gives the background upon which all theatre advertising is based. You are shown systematically, step by step, the how and why of selling entertainment. In this lesson you will study such important subjects as: The fundamentals of theatre advertising; the requirements for effective theatre advertising; theatre advertising mediums; the theatre's message; sources of information; the functions of theatre advertising; fundamentals of attracting attention; selling points; etc., etc.

HOW TO USE TYPE—This lesson will provide you with a knowledge of type so that you will know how to place effectively your message before the public. You are trained to know the classes of type, how type is measured, and how to tell type faces. You are given many examples of type faces suitable for theatre advertising. Subjects: Type; type terms; type measurements; display type; body matter type, methods of determining body matter space; type faces; type face charts; type tables.

THEATRE ILLUSTRATIONS, CUTS AND BORDERS—This lesson will give you a complete understanding of illustrations suitable for theatre advertising and the photo-engraving processes, in order that you will understand how to order and use engravings. Among the subjects are: Uses of illustrations; attracting attention, selling entertainment, and selling institutional features with illustrations; photo-engraving processes; line cuts; classes of drawings for line cuts; half-tone cuts; combination cuts; determining sizes of cuts from illustrations; electros; mats and stereotypes; borders; plain borders; ornamental borders.

LAYOUT MECHANICS—You are next shown how to make and arrange advertising layouts that will attract attention. You will study in this lesson such valuable subjects as elements of display, arranging type and illustrations, layout material, layout size, layout directions, designating the border, headlines, and body matter, making the layout, proofreading.

THEATRE ADVERTISING COPY PART 1—In this lesson you will receive instruction on how to develop attention-compelling copy that will sell theatre entertainment. A complete study of theatre copy is made. Among the subjects are: Elements of copy; headlines; main headlines; selecting headlines; general statement headlines; comedy catchlines; specific statement catchlines; question catchlines; direct command catchlines; blind catchlines.

THEATRE ADVERTISING COPY PART 2—Subjects: Subheadings; supporting cast names; credit lines; play dates; schedules; admission prices; short pictures; stage attractions; music; sound pictures; slogans; summer advertising; success advertising; body-matter copy; descriptive body-matter copy; emotional appeal body-matter copy; "you" copy.

NEWSPAPER DISPLAY ARRANGEMENT PART 1—Through this important subject you are shown how to attract attention with type arrangement. With proper and effective arrangement an advertisement can be emphasized and made to sell. The subjects are as follows: Emphasis; capitals; italics; underscore rules; proper use of emphasis; headline display arrangement; single line headings; off-centered headings; centered headings; step-headings; inverted pyramid headings; vertical headings; headline type sizes; white space around headlines; letter spacing in headlines; minor headline words; catchline display.

NEWSPAPER DISPLAY ARRANGEMENT PART 2—Subjects: Theatre name display; theatre name locations; displaying supporting cast names; displaying play dates; panels; displaying schedules; displaying short pictures; displaying stage units; displaying the slogan; displaying the body matter; odd body-matter shapes; subheading display suggestions.

NEWSPAPER DISPLAY ARRANGEMENT PART 3—Subjects: Arranging the display elements; composition in the layout; how to balance the display; attention attractors; white space; contrasts; hand-drawn borders; border suggestions; art panels.

NEWSPAPER DISPLAY ARRANGEMENT PART 4—Subjects: Advertisements made from rules; diagonal layouts; hand drawn advertisements; strong advertisements; dark advertisements; reverse advertisements; advertisements made from stills; campaigns.

THEATRE PROGRAMS—This lesson will show you how to arrange the layout and prepare interesting copy for theatre programs. The subjects are: Types of programs; planning the programs; pages; paper; issues; program names; covers; front pages; inside pages; illustrations; article headlines; body-matter suggestions; program dummies; program advertising; program distribution.

LOBBY DISPLAY DESIGN PART 1—This lesson will give you full information on lobby displays and their design. In it you are given instruction on how to secure attractive effects that will catch and hold the eye of the passerby. Among the interesting and profitable subjects are: How to effectively use standard lobby material; lobby cut-out design and construction; shadow box design; transparencies; display cards and their design; layout, and copy; art frames; artistic lobby displays; lobby banners; etc., etc.

LOBBY DISPLAY DESIGN PART 2—Subjects: Animated lobby displays; electrical lobby displays, their design and construction; built-in lobby displays; holiday lobby displays; etc., etc.

EXPLOITATION—In this lesson you will study Exploitation mediums, which are money-making ideas of the theatre. A thorough research has been made of successful exploitation. These have been classified so that you will have available hundreds of practical exploitation ideas.

THEATRES *and* THEATRE MAINTENANCE

This division of the course is composed of seven valuable lessons and has to do with the theatre, its design, its construction, its lighting, its equipment and its proper maintenance. The description of the subjects is as follows:

THEATRE DESIGN—The object in teaching you this interesting subject is not for you to supplant the theatre architect but to give you a broad knowledge of the modern theatre and its design; and also that you will understand the constructional features of the theatre from a manager's standpoint. Among the subjects that you will study are: How to select theatre locations and sites; theatres and commercial buildings; the advantages and disadvantages of various theatre types; how to plan a theatre; how to determine floor pitches; what sight lines are, how to lay them out, and how they affect the viewing of the stage and screen.

THEATRE CONSTRUCTION REGULATION—This lesson shows you how to make a theatre safe and comfortable, what to do and what not to do. It gives such information that will save owners hundreds of dollars. It shows you how to arrange seats, how to determine capacity, and scores of other beneficial subjects.

PROJECTION ROOM DESIGN—The modern theatre must have a well designed and located projection room. Many beautiful theatres have poor projection, because someone lacked the understanding of this subject. Among the interesting subjects you will study are: How to determine the best location; how to design the projection room; how to determine the size; and projection room equipment. Also in this lesson you will study screens, how to select them, types and how to overcome distortion.

STAGE DESIGN—This intensely interesting and instructive lesson takes you back of the scenes and shows you how to design and lay out the stage. You will study such subjects as proscenium curtains; stage blocks; and counterweight systems. You will also study stage lighting, its control; color circuits; types of footlights and borders; switchboards; dimmers; etc., etc.

THEATRE LIGHTING PART 1—By adopting the principles offered in this valuable and highly instructive lesson, the theatre can be made artistic; its beauty can be enhanced and the value of entertainment can be increased. Among the subjects studied are: How to measure light and its units; how to light an auditorium for general illumination, for decorative purposes; how to secure atmospheric effects; how to attractively light lobbies, rest-rooms and other parts of the theatre; how to use seasonal lighting; how to light the orchestra; and how to attractively and effectively illuminate the exterior of the theatre.

THEATRE LIGHTING PART 2—This lesson shows you the different lamp types used in the theatre, their advantages and disadvantages; how to color lamps. The different mediums are studied for the various uses. You are shown how to select the most effective electric signs for the different classes of theatres, and how to operate and maintain them.

THEATRE VENTILATION—You will study in this lesson various ventilating systems and their method of operation. You are shown the types to use and how to use them. You will study how to make a theatre inviting and comfortable at all seasons.

PROJECTION

It is upon the proper projection of motion pictures that the success of the screen entertainment depends. In this interesting section of the course, you are shown how to secure and maintain a good screen picture. The description of the seven lessons of this division is as follows:

PROJECTION PART 1—PROJECTION PRINCIPLES.—Subjects: The motion picture film; the motion picture camera; how motion pictures are possible; the motion picture projector; intermittent movements; etc., etc.

PROJECTION PART 2—PROJECTOR MECHANISMS.—Subjects: Shutters; travel ghost; flicker; the aperture plate and film gate; safety shutters; sprockets; threading; reels; rewinding; film magazines; framing devices; speed control; film splicing; film damage; etc., etc.

PROJECTION PART 3—PROJECTION ELECTRICITY.—Because much of the projection apparatus is operated by electricity, this lesson gives you complete knowledge of this subject.

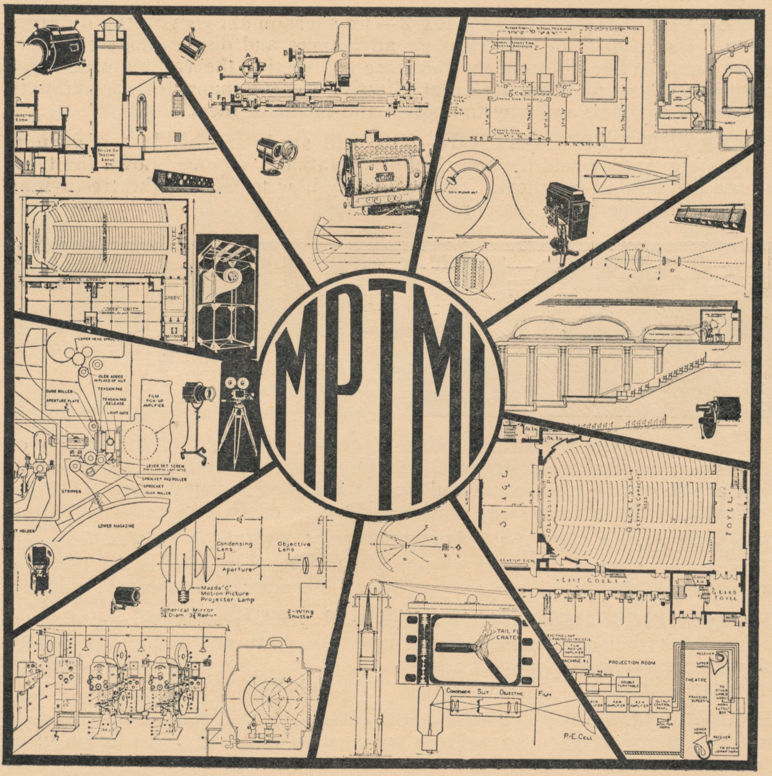
PROJECTION PART 4—PROJECTOR LENSES.—Subjects: Types of lenses; lens troubles and their correction; objective lenses; lense sizes; size of screen image; condensers; condenser breakage; care of lenses; etc.

PROJECTION PART 5—THE PROJECTOR ARC LAMPS.—Subjects: The Carbon arc and types; carbon and its properties; projector carbons; low intensity lamps; reflector lamps; high intensity lamps; etc., etc.

PROJECTION PART 6—ARC LAMP CURRENT CONTROL.—Subjects: Rheostats; transformers; motor generators; circuits; motor generator troubles.

PROJECTION PART 7—SOUND PICTURES.—Subjects: Principles of reproduction of sound; sound-on-film reproduction; film reproducing units; exciting lamps; photoelectric cells; disc reproduction; amplifiers; vacuum tubes as amplifiers and rectifiers; gain amplifiers; power amplifiers; faders; speed control for sound systems; horns and receivers; monitor horns; non-synchronous sound systems; screens for sound pictures; sound troubles and how to overcome them.

NOTE—The Institute reserves the right to modify or revise the subjects of the course.


MPTMI
Condensing Lens
Objective Lens
Aperture
Mazda "C" Motion Picture Projector Lamp
Spherical Mirror
2-Wing Shutter
Condenser
Slit
Objective
Film
P-E Cell
Projection Room
Theatre
Stage
Foyer
Lower Magazine
Stripper

Student Service

An important division of the Institute is the Student Service Division. This division is maintained for the sole purpose of aiding students to obtain every possible benefit from the training. Among the services that are given are Placement Service, Consultation Service, letters of recommendation to prospective employers, and letters of encouragement.

Many theatre owners and managers are interested in our training and they are recommending their employees to study our course. When we are requested to do so, we keep the employer informed of the student's progress. This invariably results in advancement in positions.

Student Placement

As part of the services to the Institute's students, the Institute maintains its Placement Service for the purpose of assisting our graduates to secure positions as managers, assistant managers, or other theatre positions. The Institute registers your name in its Placement Service free of extra cost. The Placement Service is operated for the combined benefit of theatre owners and the Institute's graduates. Special attention and consideration are always given to the desires of our students as to the positions desired and the location preferred.

Through the Placement Service the Institute lends assistance in placing the student in touch with openings for positions by means of special advertising to theatre owners. No charge is made for placement either to the student or employer.

The Institute does not promise positions to its students but every effort is made to aid in advantageously placing them. The Institute has placed many of its students in positions and many theatres have found it to their advantage to rely upon the Institute for competent man-power.

We advertise our Placement Service to theatre employers in leading theatre trade publications for the purpose of aiding our students to secure theatre positions.

Consultation Service

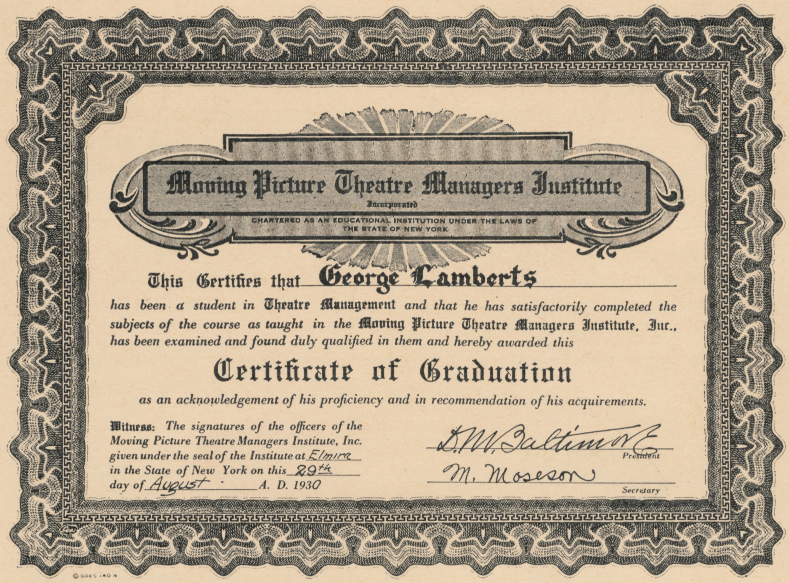
To aid the student in any special theatre problems, the Institute maintains its Consultation Department. This department has helped students in problems of practically all phases of the theatre business. We have pointed the way to get better box-office results, how to put over theatres, how to sell pictures, and how to handle campaigns on pictures. Constructive criticism of advertising is also handled by this department. Suggestions on how to handle personnel problems are furnished. Advice on theatre design is also given by this department.

Students who are promoted to better positions are often guided to success by this department by helping them solve their new problems as they are confronted by their newer responsibilities. We have unusual facilities for furnishing you hard-to-find information on all types of subjects dealing with the theatre business, and will be only too glad to make available to you the information and experience of the Consultation Department.

The experience and counsel of the Institute's staff are freely available to the student upon any theatre problem that he may meet. If students were compelled to go to outside sources for such consultation, they could easily expect to be charged as high as $50 and upward for the expert advice such as the Institute has rendered in Consultation to students.

"You cannot push anyone up a ladder unless he is willing to climb a little himself."—Carnegie.

"The only education worth while is self-education. Show me a man or executive who, in addition to applying himself whole-heartedly to his work, is using his spare time in improving his education, and I will have no hesitancy in saying, —'There is a man who will make good and go far.'"—Charles M. Schwab.



Moving Picture Theatre Managers Institute

Incorporated

CHARTERED AS AN EDUCATIONAL INSTITUTION UNDER THE LAWS OF THE STATE OF NEW YORK

This Certifies that **George Lamberts**

has been a student in Theatre Management *and that he has satisfactorily completed the subjects of the course as taught in the* Moving Picture Theatre Managers Institute, Inc., *has been examined and found duly qualified in them and hereby awarded this*

Certificate of Graduation

as an acknowledgement of his proficiency and in recommendation of his acquirements.

Witness: *The signatures of the officers of the Moving Picture Theatre Managers Institute, Inc. given under the seal of the Institute at* Elmira *in the State of New York on this* 29th *day of* August *A. D. 1930*

D. M. Baltimore

President

M. Moseson

Secretary

©GOES 140 A

The Institute's Diploma

Each student is properly credited for all work he has done in the course. After the student has satisfactorily completed the Institute's course, he is awarded a diploma certifying that he has completed the subjects taught by the Institute.

No one can buy one of these diplomas; they are given only for mastering the subjects of the Institute's course. The Institute's diploma is a silent evidence of merit and ambition. It is a recommendation to the theatre business world that you will be proud to possess. The Institute's diploma carries with it a particular significance and value, and will stamp you as a modern trained theatre executive and will be the foundation for success in the theatre industry.

The Institute has won the respect and endorsement of the theatre business world by the thorough and practical training given to its students. The Institute is the only school of is kind that offers home-study training. Since its organization it can now point to successful students in practically every state of our country and many other countries in the world.

Scanned and Donated to Archive.org from the Collection of Darren Nemeth 2026

How To Enroll

With this booklet you will find the Institute's enrollment blank. The tuition fee, which is as low as possible, covers the cost of all lessons, instruction papers, text-books, examinations, corrections, criticisms, consultation, advice and service from the Institute. The tuition fee may be paid entirely in advance or on an easy payment plan. Our enrollment blank gives full information concerning these payments. No entrance requirement is necessary. The training comes right to your home. You can study in your spare time and at a small cost. The time required to complete the course depends entirely upon yourself. You can devote as much time to the lessons as your time will permit.

The ever expanding theatre business offers you unusual opportunities for a splendid career in the form of advancement and better positions.

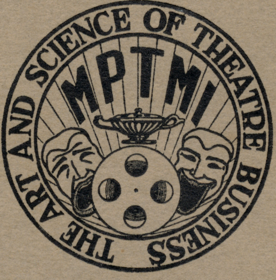
The Motion Picture business needs and knows the value of trained men. As an untrained man you will stand still and stick in the rut all your life. As a trained man you will advance, as the many trained men have done. Just an hour or two a day of your spare time will start you on a career of unlimited opportunity and possibility.

Fill out your enrollment blank and put it in the mail Your decision to immediately do this will give you opportunities, a better position, a big salary,happiness, and a brilliant future.

ACT TODAY!–NOT TOMORROW

TODAY!

TODAY Opportunity is calling you to act and to do.


THE ART AND SCIENCE OF THEATRE BUSINESS
MPTMI